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faith with and offends the public upon whom it relies for support; it annuls the spirit of its charter; it renders nugatory the hearty efforts of its friends and contributors; it violates the wisest traditions of what a museum should be; it invalidates nine tenths of the objects, many of which may have been brought together at great cost; it repudiates education, sneers at systematic efforts, contracts itself to the conceptions of a private collector, and loses forever the spirit which has always animated its work.

Boston Museum of Arts.

PROFESSOR E. S. MORSE.



## REVIEWS OF RECENT BOOKS

"How to Study Pictures," by Charles H. Caffin, lately issued by the Century Company, is a book for every lover of pictures, and for every one who would look at and enjoy pictures understandingly. Step by step, Mr. Caffin has recorded the evolution of modern painting, from the Byzantine traditions which prevailed before Cimabue down to the latest possibilities introduced by Monet. Through these pages the reader is helped to acquaintance with many of the greatest artists, their points of view, and their methods of rendering what they saw in the way they felt it; and is guided to a general insight into pictorial methods and motives. There is interesting discussion of how the manifestations of art have varied in response to the racial and temporary conditions of the country and have influenced genius; how one impulse of movement followed another, all of them involving truth, but none monopolizing the whole truth; how the manifestations and possibilities of painting are wide and various as human nature. The student is urged to feel that the enjoyment to be derived from pictures is not only the satisfaction of his own predilection, of what appeals to him individually, but the interest to be gained from studying pictures as the record of the feelings and experience of other minds. It is the aim of the book to present a fairly comprehensive bird's-eye view of the whole field of painting; sufficient, if study must stop there, to enable one to recognize the landmarks of the subject; but offering, if further study in detail is possible, a convenient groundwork for investigation. Twenty-eight double insets, full-page reproductions of notable paintings, helpfully illustrative, and a complete index and glossary add to the value of this important work.



## BOOKS RECEIVED

"Grammar of Greek Art," by Percy Gardner. The Macmillan Co.  
\$1.75 net.

"Museum Mesdag Catalogus." Mouton & Co.

"Paolo Veronese," by Mrs. Arthur Bell. Frederick Warne & Co.  
\$1.25.